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OF THE UNIVERSITY OF TEXAS

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THE
LIBRARY
CHRONICLE

IT IS CERTAINLY NOT TOO MUCH TO MAINTAIN
THAT THE EXPLOITS OF HOMER · ARISTOTLE ·
DANTE · OR MY LORD BACON · WERE AS CONSIDER-
ABLE EVENTS AS ANYTHING THAT OCCURRED AT
ACTIUM · LEPANTO · OR BLENHEIM · · · A BOOK
MAY BE AS GREAT A THING AS A BATTLE · AND
THERE ARE SYSTEMS OF PHILOSOPHY THAT HAVE
PRODUCED AS GREAT REVOLUTIONS AS ANY THAT
HAVE DISTURBED THE SOCIAL AND POLITICAL
EXISTENCE OF OUR CENTURIES · · · DISRAELI

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The LIBRARY CHRONICLE

VOL. IV

No. 4

Mediniana at The University of Texas

A NEW EDITION of *Historia del tribunal del santo oficio de la inquisición en México* [ampliada por Julio Jiménez Rueda] has been published by the Librería Navarro of Mexico City to commemorate its twenty-fifth anniversary and the centennial anniversary of the birth on October 21, 1852, in Santiago de Chile, of the author—José Toribio Medina. This second edition (the first came from Medina's own press in Santiago in 1906) of 560 copies is a worthy memorial, which retains all of his valuable contribution to this phase of Mexican history plus the findings of Julio Jiménez Rueda—the outstanding living authority on the subject—and which is beautifully illustrated and printed.

José Toribio Medina wrote, translated or edited some two hundred and eighty-two titles (articles and books), of which all but fifteen were published, appearing in at least four hundred and eight separate printings by 1941. Some single titles, such as his *Colección de documentos inéditos para la historia de Chile desde el viaje de Magallanes hasta la batalla de Maipo, 1518-1818*, comprised as many as thirty volumes; many were of two or more.

All but nineteen (fourteen periodical articles and five works issued separately) of the two hundred and sixty-seven published titles are represented in one or more printings in the Latin American Collection. The fourteen missing articles appeared in the periodicals *El Correo del Perú*, *Boletín de la*

Biblioteca Nacional (Caracas), *El Mercurio*, *La Mañana*, *Revista Chilena de Historia Natural*, *Diario oficial de la República de Chile*, and *Publicaciones del Museo de Etnología y Antropología de Chile*. The five other titles not in the collection are *Los Errázuriz*; Medina's translation of Longfellow's *Evangeline*; Fernando Bruner Prieto's *Notas bibliográficas sobre algunos incunables hallado en Chile*; and two catalogues—that listing a few duplicates offered for sale in 1888, and that listing the works of law, literature and history in his own library in 1891.

Sarah Elizabeth Roberts had a study of José Toribio Medina published in 1941 as Volume Six, Series I, of the Inter-American Bibliographical and Library Association. In it she listed libraries in the United States which had the different works of Medina as shown by the Union Catalogue at the Library of Congress. The University of Texas holdings of Medina material at that date unfortunately were not represented in that catalogue. If they had been, Miss Roberts would have been able to show that on that date all but three of his works—the study on the Errázuriz family and the two aforementioned catalogues—were represented in libraries of this country, for among the many Medina items, including five of the extremely rare Borchert reprints, then and now at The University of Texas, are some twenty-five of the unlocated items. They are:

Biografía del general de brigada don José Rondizzoni. Santiago, 1914.

Cantos XVIII y XIX de Armas Antárticas. Santiago, 1914.

Cantos panegíricos a los invictos héroes, maestros de campo generales, abuelos, bisabuelos y padre del muy insigne doctor don Tomás Pizarro Cajal. Sevilla, 1900.

Catálogo de obras americanas y de algunas relativas al oriente en su mayor parte antiguas. *A Catalogue of Old and Rare Books relating to Latin America and to the Orient*. For Sale by Hume Co, Librería Inglesa, Calle Ahumada, No. 357, Santiago de Chile. Santiago, Imprenta Blanchard-Chessi, (n.d.)

La crónica de 1810. Tomo III. Santiago, 1899. This was written by Amunátegui but printed on Medina's press.

Discursos leídos ante la Academia Chilena, en la recepción pública del señor don Domingo Amunátegui Solar. Santiago, 1915.

Don Manuel Antonio Talavera. Santiago, 1927.

Geografía antigua de Chile. Nomenclatura de nombres geográficos indígenas de Chile. Santiago, 1880. (Borchert edition)

Imago Vechiana. Poema latina. Santiago, 1916.

Índice alfabético de los nombres de los principales personajes que se encuentran en la COLECCION DE DOCUMENTOS INEDITOS PARA LA HISTORIA DE CHILE. Santiago, Imprenta de Enrique Blanchard-Chessi, 1907.

Los insectos enemigos en Chile y el Piuchén. Santiago, Revista Sud-América, 1873. (Borchert reprint).

"Introducción de la imprenta en América." Resumen no. 33 in International Congress of Americanists, 17th, Buenos Aires, 1910. *Sumarios de las conferencias y memorias presentados al XVII congreso internacional de los americanistas sesión de Buenos Aires, 18 al 21 de Mayo de 1910*. Buenos Aires, 1910. This "resumen" as well as the other two cited later are paged separately and each has its own caption title but they all form a part along with many other *resúmenes* of the *Sumarios* . . . Miss Roberts erroneously gives the place of imprint for them as Santiago de Chile, an error resulting probably from a misreading of Guillermo Feliú Cruz's notes on these items.

El Lauso de Galatea de Cervantes es Ercilla. Reprint from the *Romanic Review*.

Leyendas y episodios chilenos. Crónicas de la conquista. Vol. I. Santiago de Chile, 1925. Written by Aurelio Díaz Meza with an introduction by Medina.

The Same. 2nd edition. Santiago, 1929.

El licenciado Pedro de Oña. Estudio biográfico-crítico. Santiago, 1924.

Las medallas de la revolución de la independencia. Santiago, 1910.

Memorias del reyno de Chile y de don Francisco Meneses. Lima, 1875.

La momia de Chuquicamate. Santiago, Imprenta y Encuaderación "El Globo," 1919. (Borchert edition).

"Las monedas usadas por los indios de América al tiempo de su descubrimiento según los antiguos documentos y cronistas españoles." Resumen no. 34, in International Congress of Americanists, 17th, Buenos Aires, 1910. *Sumarios de las Conferencias*

Numismática argentina. Santiago, Imprenta Particular, 1895. (Borchert edition).

Para la biografía de d. Antonio de Quintanilla. Santiago, 1926.

"El positivismo en Chile" in *El Pensamiento Latino*, I (1900).

"El supuesto descubrimiento de Chile por los frisios en el siglo XI." Resumen no. 39 in International Congress of Americanists, 17th, Buenos Aires, 1910. *Sumarios de las conferencias y memorias*

Two questions raised by Miss Roberts can be solved with the Medina material in the Latin American Collection. She listed Miguel Luis Amunátegui's *La crónica de 1810*, Tomo III, stating that Victor M. Chiappa lists it in his bibliography but that Medina's contribution to it is not clear. Chiappa listed not the work of Amunátegui but rather Medina's review of it which appeared in *Libertad electoral*, Santiago, May 9, 1899.¹

The other question is that of the date of publication of Medina's *Bibliografía de Santo Toribio Mogrovejo, arzobispo de Lima*. Miss Roberts gives the date 1907, but calls attention to the fact that the New York Public Library gives the date 1892. The University of Texas copy, which was autographed by Medina for Chiappa, carries no imprint date, but on the cover in Chiappa's hand is the date 1907. In the addenda of the *Biblioteca Medina*, II, 261, Chiappa, in listing the *Bibliografía*, says that it was "published in the third volume of

¹See Chiappa, *Biblioteca Medina*, II, 167-166, and his *Epítome de las publicaciones de d. José Toribio Medina*, p. 46.

Manuel Tovar's *Estudios*, from which volume this reprint has been made." Just why Chiappa connected Manuel Tovar with the work is difficult to determine. Medina in the preface to the *Bibliografía* said that he had extracted the material from one of his inedited works for the use of the author of the *Estudios* on Santo Toribio but he does not name the author, who was Carlos García Irigoyen. The *Bibliografía* was published first in the third volume, pages iii to lxxxii of the work *Santo Toribio. Obra escrita con motivo del tercer centenario de la muerte del santo arzobispo de Lima, por monseñor Carlos García Irigoyen, individuo de número del Instituto Histórico* (4 volumes. Lima, Imprenta y Librería de San Pedro, 1906-1907). The first, second and fourth volumes appeared in 1906 and the third in 1907, of which Medina's *Bibliografía* is a reprint, containing besides Medina's contribution a supplement done by García Irigoyen, who lists manuscript material about the saint or by him.²

The fact that The University of Texas Library has a copy of the *Catálogo de la colección de mapas, planos y vistas relativos a Chile de la biblioteca de J. T. Medina* (Santiago, 1889) and the *Ensayo acerca de una mapoteca chilena o sea de una colección de los títulos de los mapas, planos y vistas relativos a Chile arreglados cronológicamente, con una introducción histórica acerca de la geografía y cartografía del país* (Santiago, 1889) makes it possible to clear up a question in regard to them. They are not identical items. The *Catálogo*, which according to its foreword, appeared first, does not contain the valuable introduction dealing with geographical and cartographical history which appeared in the *Ensayo* but does contain the complete list of maps and plans and documents. In the foreword of the *Catálogo*, Medina explained that the list of maps was not limited, as the title implied, to only his collection of maps but to others also; and just preceding the list is the key to the abbreviations used to show the location of

²See Manuel de Mendiburu, *Diccionario histórico biográfico del Perú* (2nd edition), I, 103; Robert Streit, *Bibliotheca Missionum*, III, 990, item 3063.

the maps listed but not found in his own personal collection. These abbreviations were also used in the same way in the *Ensayo*, but the key to them was apparently omitted from it as well as his statement that represented in his library were copies of all the published works cited.

EXPLICACION DE LAS ABREVIATURAS

†—Significa que el título está tomado de la *Mapoteca colombiana* de Uricoechea.

M. G. M.—El original existe en el Ministerio de la Guerra en Madrid y la copia en mi poder.

Arch. de Ind.—En el Archivo de Indias de Sevilla y la copia en mi Biblioteca.

D. H. M.—Perteneciente al Depósito Hidrográfico de Madrid.

D. des C. et P. de la M.—Publicado por el Depósito de Cartas y Planos de la Marina Francesa.

M. B.—En el Museo Británico.

M. B. M. S.—Manuscrito del Museo Británico.

Siempre que se cite alguna obra, quiero decir que se encuentra en mi Biblioteca.

Above: Page vii of CATALOGO DE LA COLECCION DE MAPAS, PLANOS Y VISTAS RELATIVOS A CHILE DE LA BIBLIOTECA DE J. T. MEDINA

Another item should be mentioned. José Gestoso y Pérez, after having seen Medina's second volume of *La Imprenta en México*, sent him in 1908, *Documentos para la historia de la primitiva tipografía mexicana. Carta dirigida al sr. d. José Toribio Medina por José Gestoso y Pérez* (Sevilla, 1908), which contained a copy of the contract made between Juan Cromberger and Juan Pablos in 1539 before Pablos left for Mexico. Gestoso y Pérez said he hoped that Medina could use the documents in his first volume of *La Imprenta en México*.

It was in response to this letter that Medina in 1910 published his limited edition (only fifty copies) of *Introducción de la IMPRENTA EN AMERICA. Carta que al sr. d. José Gestoso y Pérez dirige J. T. Medina*, which Medina stated was to form the prologue of the first volume of his *La Imprenta en México*. Also of note is Juan Enrique O'Ryan's *Don Antonio León Pinelo. Notas y rectificaciones* (Valparaíso, 1902), which was published to rectify some statements in the second chapter of Medina's *Biblioteca Hispano-Americana* (1493-1810).

II

In material on Medina's life and work the Latin American Collection is especially rich and from it can be added some interesting facts about one of Medina's early works, the *Historia de la literatura colonial de Chile* (3 vols. Santiago, 1878). Both Chiappa and Roberts (apparently unaware of the earlier history of the work) state that his history was entered in a prize contest at the University of Chile after his return from Spain in 1878. It was presented in two prize contests at the University and won both of them.

The University council on November 6, 1874, approved the recommendation of the Department of Humanities that the prize subject for the year ending November 15, 1875, be "Bosquejo histórico de la literatura chilena durante la época colonial" and that the prize be increased to five hundred pesos.³ The following November the deadline for the presentation of the history of colonial literature was set up to November, 1876, and the statement was made that two persons had begun work on the subject.⁴ The University council on September 15, 1876, acknowledged receipt of a paper on colonial literature and forwarded it to the Department of Humanities for evaluation. Gregorio Victor Amunátegui and Benjamín Vicuña MacKenna were assigned to pass on it. Vicuña MacKenna complied promptly with his assignment, strongly recommending the

³Chile. Universidad, *Anales*, XLVI, 450.

⁴*Ibid.*, XLVII, 419.

entry on October 19, 1876; but Amunátegui did not write his opinion, which was a very brief and not too enthusiastic one, until July 23, 1877.⁵ Vicuña MacKenna recommended not only that Medina be awarded the prize but that the work be published at the university's expense.⁶ In his recommendation Vicuña MacKenna praised Barros Arana and Amunátegui as the mentors who had directed Medina's efforts to the heights demonstrated in the prize piece.⁷ When Medina printed the report in his *Historia de la literatura colonial de Chile*, III, 183-197, he not only omitted Amunátegui's statement but, in a footnote, categorically denied Vicuña MacKenna's statement in regard to Amunátegui's having been his mentor.⁸

The Department of Humanities recommended not only that the prize be awarded Medina but also that the same prize be offered for the next year on the subject "Bosquejo histórico de la literatura chilena durante la época del coloniaje, en cuanto a la prosa castellana i a la latina" since it was understood that Medina had prepared work on this subject. The University council approved, on August 31, 1877, the Department's recommendation in regard to the prize of five hundred pesos being awarded to the paper presented by "Robinson Crusoe" (Medina had used this pseudonym on the entry) and to the prize-winning subject for the ensuing year. It referred the recommendation on the amount of the prize for 1878 back to the Department of Humanities for further study, in view of the fact that Medina had been awarded the five hundred peso prize offered for 1876 even though he had presented a paper on only part of the subject assigned for that contest.⁹ According to the records of the University council, Medina received the first prize of five hundred pesos sometime before September, 1877.¹⁰

⁵*Ibid.*, LII, 455-465.

⁶*Ibid.*, 465.

⁷*Ibid.*, 459.

⁸*Ibid.*, 187.

⁹*Ibid.*, 446-447.

¹⁰*Ibid.*, 488 and 618.

Medina received from the University also another five hundred peso award for the second and third parts of his literary history. He presented the manuscript sometime before July 26, 1878, when it was sent to the Department of Humanities for appraisal.¹¹ The report of Gregoria Victor Amunátegui and Benjamín Vicuña MacKenna was made on August 3, 1878,¹² and Medina was awarded, on August 23, 1878, the five hundred peso prize¹³ which he received sometime before September 6, 1878.¹⁴ Both Amunátegui and Vicuña MacKenna and the Department of Humanities recommended that the complete work be published at university expense. The council decided, however, that because of lack of funds, the only way the university could undertake its publication would be by intallments in the *Anales*.¹⁵ This decision obviously displeased Medina and drew from him the statement that the university council did not approve the recommendation of the appraisers, for after having attempted to cut the prize in half, it did not subscribe to a single copy of the work.¹⁶ Chiappa, in speaking of the university action, apparently on the basis of Medina's aforementioned statement, said that Medina received only a partial reward. In the light of the facts, it would seem that Medina did receive the full prize offered—in fact, two full prizes—even though the publication of his work was not financed by the university.

Still other material on Medina's life and works deserves mention. First is that of the *Biblioteca Medina*, first and second parts, written by Victor M. Chiappa. Miss Roberts cited the first part which carried the title *Noticias acerca de la vida y*

¹¹*Ibid.*, LIV, 304.

¹²"Informe universitario sobre la conclusión de la obra presentada, por don José Toribio 2° Medina, al certámen de la facultad de Humanidades en el presente año con el título de HISTORIA DE LA LITERATURA CHILENA DEL COLONIAJE DESEDE 1541 HASTA 1810, PARTES 2a y 3a" in *ibid.*, LIV, 337-346; and in Medina, *Historia de la literatura colonial de Chile*, III, 191-197.

¹³Chile. Universidad, *Anales*, LIV, 320.

¹⁴*Ibid.*, 493.

¹⁵*Ibid.*, LIV, 320.

¹⁶*Historia de la literatura colonial de Chile*, III, 191.

obras de don José Toribia Medina (Santiago, 1907) and reappeared in the *Revista Chilena de Historia y Geografía*, XLVII, 139-183; but she did not cite the more important second part which also appeared in Santiago in 1907 under the title *Biblioteca Medina II, Noticias de los trabajos intelectuales de don José Toribio Medina*. Its first two hundred and thirteen pages are devoted to the listing of ninety-six of Medina's titles from 1873 to 1906, with a detailed study of each one, including frequent citations of book reviews and book notices on the particular book as well as lengthy quotations from the reviewers, and comments on other works dealing with the same subjects. Pages 219-232 contain the Spanish translation of an article "Paraguayan and Argentine Bibliography," written by the director of the British Museum, Richard Garnett, and published in *Bibliographica*, Part III (London), 262-274. As the title of the article implies, it deals with Medina's *Historia y Bibliografía de la imprenta en el antiguo virreinato del Río de la Plata*. On the next twenty-two pages is the "Índice alfabético de los principales personajes que se encuentran en los Documentos inéditos." Then follows five pages of addenda giving additional notes on some titles and adding two new Medina titles. The last fourteen pages are made of indexes—alphabetical, subject and general. The index is for both the first and second parts and it along with the colophon suggests that there were two editions of the *Biblioteca Medina*. The colophon of Part II says that this second edition came off the private press of Enrique Blanchard-Chessi on November 10, 1907. The same printer is listed on the title page of Part II but the printer given on the title page of Part I is Imprenta, Litografía y Encuadernación Barcelona, Santiago de Chile, 1907.

Also in the Latin American Collection are the proof sheets of Chiappa's first edition of the *Biblioteca Medina*, which contains on pages ix to xxii, the "Notas Preliminares," pp. 1-107, the "Bibliografía" and pp. 109-112, the "addenda."

Still another extremely useful guide to Medina's works and to what has been written about him and his works is the *Catálogo de las publicaciones de d. José Toribio Medina* (1873-1914) por Victor M. Chiappa continuado hasta el día y seguido de una bio-bliografía por Guillermo Feliú Cruz (Santiago de Chile, Imprenta Cervantes, 1924; 100 copies printed). The first fifty-four pages reproduce Chiappa's *Epítome de las publicaciones de d. José Toribio Medina*, which listed 226 of Medina's titles. Feliú Cruz, in the next twenty pages, brings the list up to 307. Next follows fifty pages of Feliú Cruz's bibliography of book reviews, articles, and works about Medina, many of which are not cited in Roberts' study. It ends with a four page name index.

The Latin American Collection will continue to build up its holdings of Mediniana with the hope of eventually having a complete file of his titles. With this end in view it has acquired since 1941 the following re-editions and additions: *Vida de Ercilla. Prologo de Ricardo Donoso* (México, Fondo de Cultura Económico [1948]; *Descubrimiento del rio de las Amazonas, relación de fr. Gaspar de Carvajal, exfoliada de la obra de José Toribio Medina* (Bogotá, 1942); and *La imprenta en México, 1594-1820; cien adiciones a la obra de don José Toribio Medina, por Francisco González de Cossío. Prólogo de Agustín Millares Carlo . . .* (México, 1947).

NETTIE LEE BENSON

Brontë Cousins in America

INFORMATION of a family of Brontë cousins in America came as a distinct surprise to me, but it could not be doubted, confirmed as it was in a group of letters laid on my desk one day by a slim, smiling young girl who might have been Anne Brontë in modern dress—the great-great-granddaughter, she told me, of Mrs. Brontë's eldest sister, Jane Branwell Kingston. In a sense the letters are disappointing, for the story they tell belongs distinctly to the American pioneer tradition rather than to the Brontë legend. Yet against the background of Mrs. Kingston's short, unhappy stay in America, and the tragic fate of her four children left motherless among strangers, their few references to the Brontë family bring into suggestive contrast the monotonous peace and security of Haworth Parsonage.

The young Kingstons were half a generation older than their Brontë cousins. Twelve years before Maria Branwell, visiting in Yorkshire, lost her heart to Patrick Brontë, gay and witty Irish curate in the Established Church, her sister Jane married, in Madron Church, Penzance, John Kingston, a Methodist preacher recently returned from seven years of ministry in Barbados and the newly established United States of America.

Maria and Jane were daughters of Thomas Branwell and his wife Anne Carne, who had beside them three other girls and a boy. The family was an old one in Penzance. Through records of the neighborhood churches it may be traced back two hundred years before Thomas Branwell's time in a line of butchers, blacksmiths, scriveners, shopkeepers, and silversmiths. Though of humble trades, Mrs. Gaskell explains, the Branwells were gentle people in those simple, rude days, and mixed in the best society Penzance afforded. Thomas himself was a councillor in his city and his son became its mayor.

Jane Branwell was twenty-seven when she married John Kingston, two years her senior. Handsome, ardent, and with a fluent tongue to implement a brilliant mind, masterful, and, perhaps, a bit worn with his labors in foreign fields, he must have appeared a romantic figure in the eyes of his bride who had known no greater adventure than helping her sister in a small draper's shop. A man of energy and enthusiasm, he stood high among his fellow ministers until, falling into temptation, he committed an unspecified offense for which he was expelled from Conference. Whether he was unrepentant or Conference unforgiving, he prepared to leave England rather than to seek reinstatement through probation.

The Kingstons now had four children: a son and daughter, both bearing their mother's family name, Thomas Branwell and Anne Branwell; a daughter Maria, named for her mother's favorite sister who had not yet become Mrs. Brontë; and a son John, named for his father, or, perhaps, for John Wesley. With his wife and children Kingston took boat for America, settling in Baltimore, where twelve years before he had served for a time as pastor of its "large and respectable Methodist Society." There a fifth child was born, a girl called Elizabeth Jane.

When Elizabeth Jane was ten months old, Mrs. Kingston, unable longer to combat the combination of New World "fevers" and marital unhappiness, acted on her doctor's advice and returned to Penzance, taking only the baby with her. Her feelings at leaving the others behind in a strange country, all under seven years of age, can only be guessed, but their father gave vent to his emotion at the loss of his baby daughter in a characteristic inscription beneath a lock of hair carefully sewed to a slip of paper: "Hair from the Head of my dear little Daughter Eliza. Jane Kingston 10 months old who left me this morning with her Mother for New York in order to Embark for Old England. J. Kingston, April 25th, 1809."

Mrs. Kingston's independent action was made possible by the death of her father a year before, bringing her into posses-

sion of an annuity of £50., on condition that her husband should have no part in controlling it. She herself recovered health and lived out her eighty-two years in Penzance, surviving all her brothers and sisters, her husband, and three of her five children.

In Baltimore Kingston set up as publisher and bookseller, and, though he evidently was not "clever at business," as Elizabeth Jane observed, he seemed to have prospered in a small way. Who cared for the children after their mother left them, or how they lived by their own efforts, is a matter of surmise. That part of the picture does not become clear until the summer of 1818, when Kingston, having accumulated a small capital, returned to England, taking the children directly to his sister, a Mrs. Spooner, in London. There their mother visited them twice, finding them ill-nourished and in need of clothing. Worse still, perhaps, she found "John's and Maria's affections estranged from her" by the misrepresentations of Mrs. Spooner, "a weak woman who thought her brother perfection." Mrs. Spooner had so worked on their minds that Jane appeared to them in the light of a cruel and negligent step-mother. Though her tenderness and care for their comfort wore down the older children's prejudices to some extent, the two younger ones never accepted her as mother.

Early in his stay in London, Kingston met up with "a Mr. Hardisty, a cheesemonger," whom he had known in America, and lent him money, placing Thomas, now seventeen years old, with him to learn the business. Thomas did not like the work, no more did Mr. Hardisty, who "not being able or willing" to repay the sum he had borrowed, gave up the shop, signing over the stock to Kingston. Kingston, knowing nothing of such a business, was obliged to pay an assistant to carry it on. Even so it failed; the cheese dried up under the summer heat, and the bacon became rancid. The expensive house which he had taken "did not [sub] let well in unfurnished apartments, and everything went wrong." After ten months of ill-fortune, Kingston, thoroughly disgusted with England, sailed again for

America. Jane, who "could not bear the thought" of going with him, pled in vain to keep the children with her in Penzance. But "their father would not suffer it," putting her to the "pang of again parting with her children, whom she had bought clothes for and made as comfortable as she could."

Back in Baltimore, Kingston tried his fortune as a drygoods merchant, but late in 1823 or early in 1824 he moved to New York to set up as bookseller. How many of the children went with him to New York is not clear, for Maria had died of a "fever" after her return from England, and the two boys were old enough to earn their own living.

Hardly was the move made and Kingston settled in his combined residence and shop at 130 Broadway, when he contracted pleurisy and died, on Saturday, April 24, 1824. He was buried on the following Monday in the Methodist Cemetery on Allen Street.

It is highly improbable that Kingston left any considerable estate. A letter written by Thomas thirty years later suggests the probable condition of his business affairs. "About the year 1813 or 1814," says Thomas, "my father . . . bought a large tract of land lying near the Falls of St. Anthony in what was then called the N.W. Territory . . . It originally belonged to a man named Carver and descended from him to Benj'n Munn from whose heirs or their agent my father purchased it; it consisted of two townships of 36,040 acres each. It was regularly registered or enrolled at the proper office in Baltimore at the time of the purchase, but he never went to it nor I believe made much enquiry about it." Investigation proved, as was to be expected, that the title was fraudulent.

After their father's death Mrs. Kingston urged the children to come to her in Penzance, but only Thomas, twenty-three years old, accepted her invitation. Penzance was not to his liking, however, and he returned to America. After a few years, he again sailed for England. This time he married and settled down in London to a life of dire poverty. Of John it is known only that about 1832 he "went West," and soon

dropped out of family knowledge. It was supposed that he, too, fell victim to "a fever." Anne, considered by her mother "the best of her children," the one she most wanted with her, had met Joseph Burgster, and chose rather to stay on the same side of the Atlantic with him, supporting herself as a seamstress, while living in a boarding house kept by George and Rosina Newport, first at 67½ Liberty Street, then at 51 Wall Street. Mrs. Newport, Anne wrote her mother, showed her great kindness in her "friendless situation."

Presumably it was at the Newports that she fell in love with Joseph Bergstresser, a fellow boarder, who, through hatred of all things German, had changed his name to Burgster, thirteenth and youngest child of a well-to-do farming family who three generations earlier had come over from the Palatine to settle near Philadelphia. The father, dying when Joseph was but twelve years of age, left him "a small property, something like a thousand or fifteen hundred dollars." Joseph grew up in his mother's home, and after teaching school for several years, went to New York to seek his fortune. There, family tradition says, he worked for a time as compositor on the *New York Mirror*, occasionally contributing to its columns. In that capacity he knew and became friends with a number of the literary lights of the day, including Nathaniel P. Willis and George Pope Morris. Anne, about five years after her father's death, in a letter introducing Joseph to her mother as her *fiancé*, says only that he has been a clerk to the richest and most respectable house of shipping merchants in America, who thought so well of him that when he "went to the Westward," with the intention of speculating in cotton, they gave him not only introductions and recommendations, but a letter of credit to the extent of \$10,000. He was then, at the time of her writing, in Courtland, Alabama. What business arrangements he had made she did not yet know.

There is no doubt that Anne was very much in love with Joseph. Indeed her love story is so similar to that of Frances Henri, of Charlotte Brontë's novel, *The Professor*, one might

assume, were there not other evidence to the contrary, that Charlotte took this part of her story from the life of her cousin in America. Anne describes Joseph to her mother as "neither tall nor handsome," but with pretty black eyes and black hair, and "extremely neat in his dress." She thinks that while there is "nothing very engaging in his appearance" to strangers, "the more they know of him, the more they will find to admire in him," and concludes philosophically, "After all it is better to be good than pretty." She considered sending her miniature of him for her mother to see, but found herself unwilling to part with it. Joseph, she explained, while not a "professor of Religion" nor a member of "any Society," was strictly moral and held a sincere respect for religion and religious people, concluding in a burst of love and pride, "*Indeed I don't know what he is not that is good.*"

They were married on Thursday morning, July 1, 1830, in Grace Episcopal Church. There is a tradition in the family that they took a wedding trip to Bermuda.

The Courtland¹ to which Joseph took Anne as a bride was a village of 200 white people and a great many blacks. No doubt the thousand miles between it and New York made it seem very remote indeed from her former life. But Anne was better adapted to pioneer hardships than her mother had been. In reporting that the climate of Courtland was unhealthy, she added loyally, "tho' not more so than New York, for if there are more cases of fever here, there are fewer of consumption. Indeed a case of consumption is rarely met with in the Western country."

"Both the living and houses" were bad. Anne's own home was a log structure, and though she and Joseph had made it "tolerably comfortable," it was not what they could wish it to be, particularly after the birth of a daughter. Their food was chiefly bread and bacon.

Joseph's mercantile business, supplying plantations round-about, proved "tolerably good." "There is not much trouble in

¹Near the present day development of Muscle Shoals.

selling goods in this place," Anne explained to her mother, "the difficulty is in getting paid for them, for everything is sold on a years credit."

All in all Anne liked Courtland "tolerably well, and the people *very* well," for they were friendly and kind. "The society," she reported, was "good, very good," and her statement is borne out by a letter from a friend she left behind when she moved to Dale Town, full of chatter about a jaunt to Lady John F's, a revival meeting attended by many families in their carriages, Dr. Washington selling his plantation and wishing to buy another, the birth of a thirteen pound boy to Mr. & Mrs. Labayeyer, the failure of a runaway match between Miss Maryann Richardson and Thomas Degraffenreid, the opening of school, visits of ailing ladies to Madison Springs, and rides on the newly completed railroad.

Anne's connection with her English relatives, never close, became even more tenuous after her marriage. It was Joseph who informed Mrs. Kingston and Elizabeth Jane of the birth of a daughter named Maria Louisa—Maria for Anne's sister, who in turn was named for Mrs. Brontë, and Louisa for the friend and neighbor who cared for Anne when the baby came. The baby was more than ten months old before Anne herself wrote her mother. In apology she says, "Do not think that I *forget*, or do not *love* you. I believe I have a natural aversion to writing. I did commence a letter to you about a year since, but the gentleman I was to have sent it by [to New York] went sooner than I expected and it was never finished." The baby, she reports, "is a very lively child," "has two teeth, and can stand by a chair and walk around it," and "talks a good deal in her way. . . . She is much like her father. I think her hair will be like mine, and her form, but her features are all Mr. Burgster's." Proudly she adds, "I have told you my husband is not handsome, but my daughter is beautiful. . . . She is universally admitted to be the prettiest baby in Courtland."

This is the last of Anne's letters that has been preserved. The birth of a second child, a boy, born June 18, 1833, and

called Joseph Kingston, is recorded in his father's letter to a niece in Pennsylvania.

Then came the "fever"—that terrible Grendel of the American frontier—first striking down the little daughter and, as she began to recover, carrying away her mother in death. This story, too, was written by Joseph to his niece "in the midst of deep affliction."

Refusing Mrs. Kingston's invitation to bring the children to England, Joseph became both father and mother to them. In the bewilderment of recent bereavement he wrote to his niece, "My children take up much of my attention now. Having so far been raised with uncommon care and tenderness, they desire me constantly with them—having no one but a little black girl to take any special charge of them. They are both delicate. The people with whom I board are very good to them, tho they have a good many children and keep a tavern, so that their time is pretty much taken up with their own affairs. I do not know how I shall get along, or what I shall do."

Before he had solved his problem, he himself went down. "The Dr. thought I was dying," he wrote, "and I thought so myself when I was in my right mind, and indeed I have no doubt that would have been the result, had not the most powerful remedies been applied in time—calomel 60 & 80 grains at a dose—but I would never undergo the same cure again unless it would be for the sake of living for my two dear children."

As a result of this heroic treatment, he lost temporarily the sight of one eye, and was so "deeply salivated" that for more than a year he could not move his jaws even enough to insert the blade of a common case knife between his teeth. Later he describes how his locked jaws were released by an operation too harrowing for repetition, at the hands of the famous Irish surgeon, Dr. George Macartney Bushe, in New York City.

His mental agony was even more devastating than physical suffering, for in his weakened state, he was tormented by fear that he might die and leave his two little helpless babes alone in a strange land.

He eventually recovered, and the children fared pretty well in care of very kind people who treated them with "parental attachment" and kept them "nicer and cleaner than any of the neighbors children."

All this tragedy—Anne's death and Joseph's sickness—coincides in Brontë annals with the momentous family breakup in the autumn of 1835, when Charlotte and Emily were about to depart for Roe Head and Branwell was planning a journey to London to enter the Royal Academy. If the American story or any part of it reached the Brontë Parsonage, it found no reflection in extant records.

About two years after Anne's death, Joseph went back to Pennsylvania to live, boarding the children with his sister, Elizabeth Lear, while he himself taught school in the country—he had suffered heavy financial loss just before leaving Alabama. Buying a farm near Doylestown, Bucks County, twenty-two miles from Philadelphia, he settled down as gentleman farmer, school director, and general business man for the whole community. A housekeeper tended the three-story house, and helped him with the children. But he was restless and unhappy, feeling the urge to "go—go—go."

In the early 1840's he led a family emigration of forty persons, by way of Buffalo, where they took the steamboat *Sultana*, to Wisconsin Territory, landing in Milwaukee, on May 4—his son's fourteenth birthday. Here, in West Granvill, eight miles from Milwaukee, he bought for \$3,000 the quit claim to 160 acres of improved government land, which he farmed through tenants until the marriage of his daughter to Jacob Yeager Horning in 1853, when he and Horning worked it for a time on shares.

Young Joseph Burgster, or Kingston, as he was sometimes called, had a distinct taste for study, which he indulged to a degree which would have seemed nothing short of fabulous to his knowledge-hungry Brontë cousins, financed in part by his father, in part by his own teaching. When in Carroll College,

at Waukesha, he was converted, and dedicated himself to the Presbyterian ministry. He continued his preparation at Princeton Theological Seminary, graduating in 1862. Not long after his graduation he entered the Union Army as "a volunteer unpaid Chaplain and Physician," returning to the regular ministry in 1864. Notwithstanding his education and training—it is said that he read the Bible in seven different languages—he held only small town pastorates, and none longer than three years. In 1881, his pioneer blood asserting itself, he took up a homestead claim in Dakota Territory, where he continued his preaching until his death in 1892.

It is doubtful that Joseph Burgster, Sr., ever heard the Brontë name from his wife, who scarcely knew it herself, and his communication with her mother and sister ceased with Anne's death. Apparently it was Elizabeth Jane, after correspondence had been resumed some twenty years later, who informed him that the famous author of *Jane Eyre* was blood kin to his own children. The manner of her announcement was characteristically undramatic. "I have read many very instructive tales by American writers," she wrote, adding, "A Cousin of mine who was known to the Literary World by the name of Currer Bell the author of *Jane Eyre* has written three or four very interesting and original works, did you ever see them?"

Evidently Joseph had read at least one of Charlotte's novels, for in a following letter, Elizabeth Jane observes, "'Shirley' does not seem to have made much impression on your mind, neither did it on mine, pray tell me what Miss Keeldar's reply was, I have forgotten it. I liked 'Jane Eyre' best."

A year later, apropos of Mrs. Gaskell's *Life of Charlotte Brontë*, and in answer to Joseph's questions, Elizabeth Jane explained the family relationship at greater length: "Charlotte Brontë's *Life* has gone through 2 editions I saw in the Paper, but the price is not stated; her mother was a favorite sister of mine, that is my Mothers, her name being Maria Branwell. Nearly 50 years ago she left this little town on a visit to her

Aunt in Yorkshire, a Mrs. Fennell whose husband was a clergyman, there she became acquainted with the Revd Patrick Brontë, perpetual curate of the village of Haworth near Bradford. She married him and went there to reside,² where she died in 1821, aged 38, leaving 5 girls, Maria, Elizabeth, Charlotte, Emily Jane, and Anne, and one son named Branwell Patrick Brontë. They are all dead, but their father still survives. I think he must be past 80."

Evidently Elizabeth Jane did not think so well of Emily's one novel as of Charlotte's masterpiece, for the last reference to the Brontë family found in her letters to Joseph Burgster is the single startling sentence, reflecting, perhaps, popular judgment of the day, "I wish that my cousin had never written 'Wuthering Heights,' though it is considered clever by some."

In the later 1860's the Hornings, Joseph's daughter and son-in-law, with three small children, emigrated to Iowa. There Joseph several times visited them in course of the twoscore years and more still left him, for, despite the hardships of his life, he reached the ripe old age of ninety-six, dying in Milwaukee, March 20, 1894, and leaving a comfortable small estate to his daughter and grand-children.

By the time his son, Joseph Kingston Burgster, who married Harriet Goodall in 1864, had a child to name, he was so far conscious of his kinship to the now famous family that he called his son Brontë. The child grew up to be a "locomotive engineer" and, later, a hotel manager in Jamestown, North Dakota. "And a swell fellow he was," according to his brother. Joseph Kingston Burgster had two other sons, Jesse, for many years connected with the City Engineer's office of San Diego, California, and Nathan, a fire insurance statistician in Minneapolis and Chicago, now living in Redondo Beach, California.

²Elizabeth Jane is not quite accurate in her data. The Reverend Patrick Brontë was incumbent of Hartshead when he wooed and won Maria Branwell, and there the two older children, Maria and Elizabeth, were born. From Hartshead the Brontës moved to Thornton, where the other four children came into the world. Maria was about six years old when the family went to Haworth. Both Maria and Elizabeth died of tuberculosis in 1825, at the ages of twelve and eleven.

None of the three had children. The American Brontë cousins, most of whom now live around Des Moines, Iowa, and in the Rio Grande Valley, Texas, are descended from Maria Louisa Burgster and Jacob Horning through their three children, Herbert Kingston, Jennie Louisa, and Lottie Bell, all born in Wisconsin, and all of whom left descendants. The Burgsters and Hornings have been, it seems, an extraordinary family-conscious and careful group, as Americans go, preserving through five generations of pioneer moving about, from New York to Alabama, Alabama to Pennsylvania, Pennsylvania to Wisconsin, Wisconsin to Iowa, and Iowa to Texas, relics and letters showing how the Brontë maternal strain was absorbed in the American pioneer tradition.

Those who would explain the Brontë genius in terms of inheritance and environment find more in this present family correspondence to confuse than to clarify their reasoning. On the one hand they have Maria Branwell, a sweet-natured, gentle woman of twenty-nine with some slight literary taste and talent, if we accept the indication of her one essay and her sedate love letters, marrying an Irishman five years her senior, with strong literary aspirations but little talent—he published ten very dull books which seem to belie the tradition that he was an entrancing storyteller. Of their six children, Maria who died at twelve was remarkably precocious, giving indication of genius; Elizabeth who also died in early childhood seems to have been above average in intelligence; Charlotte and Emily barely reaching maturity, rank high among the geniuses of English literature; Anne wrote two novels of merit and a considerable body of verse; while Branwell who in childhood and adolescence made the strongest bid of any for fame, early fell so complete a victim to drink and drugs that one cannot judge with confidence of his natural endowments.

Jane Branwell, on the other hand, of tastes and talents unknown—the indications are that she leaned toward the practical side of life—married a highly emotional man, impractical in business, but of considerable literary ability. He pos-

sessed a keen sense of drama, particularly in relation to himself, and he wrote fluently in a high-sounding style. Of their five children, only Elizabeth Jane had the lightest literary taste. She was fond of reading simple, light novels, and one of her Penzance cousins stated that she herself wrote a novel for which she was unable to find a publisher.

In the seclusion and security of Haworth Parsonage, the four young Brontës who survived early childhood created a world of boundless adventure and romance and wore innumerable quill pens to stubs chronicling in diminutive play booklets the antics of twelve wooden soldiers. With passing years grotesqueries gave place to "the divine, silent, unseen" worlds of Angria and Gondal, out of which evolved two of the greatest novels in the English language.

The four young American Kingstons, who knew, on the contrary, multitudinous adventures and vicissitudes incident to life in a new country conditioned by an erratic father, apparently never touched pen to paper except through necessity, nor evinced any other creative urge. It is amusing to speculate what might have been the resultant had the combination of forces been reversed. Had the little Brontës with their same inheritance been transplanted to the early United States with no greater protection and stability of life than the little Kingstons knew, would they have found escape from privation and hardship through games of imagination? Could there have been a dream world, an Angria and a Gondal, in Baltimore? And without Angria and Gondal could there have been a *Jane Eyre* and a *Wuthering Heights*?

FANNIE E. RATCHFORD

American First Editions at TxU

VIII. JACK LONDON (1876-1916)

A HANDFUL of novelists dramatically bear witness to the emergence of new forces in American literature and thought in the 1890's—an era Henry Steele Commager has called the "watershed of American history." Of this handful of novelists, three are pre-eminent as symbols of rebellion against the old order: Stephen Crane, Frank Norris, and Jack London, with Theodore Dreiser making a close fourth in point of time. London was the one member of this group whose books received mass distribution.

Illegitimate in birth, miserably poor at intervals throughout childhood, at fifteen hard-drinking owner of a sloop employed in raiding privately owned oyster beds, at seventeen boat-puller on a sealer, at eighteen a hobo, at twenty-one a gold seeker in Alaska, at twenty-eight a prosperous and internationally known author, Jack London was dead at forty, perhaps a suicide, leaving behind him forty-three volumes in print and others in manuscript. It is a career that both fascinates and appalls, and a story from which the student of American civilization can learn much. It is moreover a story that London himself told over and over, in autobiography and fiction. The sordidness of his early years and the intensity of his successful physical and intellectual struggles were the two great facts of his experience. And in formulating his attitudes toward these facts London was guided by two ideas that were burning brightly over the horizon of the 1890's: natural selection (often, with London, appearing in the guise of Nietzsche's "super-man"), and socialism.

Socialism was to be the antidote to the horrors of his youth. Enrolling for the fun of it in Kelly's army of the unemployed of 1894, he developed in the course of time a sincere conviction of the need for a social and political revolution. Two events mark the high point of his career in this direction: a sojourn of about three months in the slums of London, in 1902, from which he emerged with the completed manuscript of *The People of the Abyss*, and a lecture tour of 1905-1906, conducted in a blaze of publicity, that took him before large audiences at Harvard, Yale, Columbia, the University of Chicago, and elsewhere. In 1916 he resigned from the Socialist party, asserting that the party had lost its revolutionary spirit. It is not without an ironical interest to discover that the last story Lenin's wife read to him as he lay dying in 1924 was one of Jack London's, and that Lenin dismissed it with a wave of his hand as saturated with bourgeois morals. The day before, however, his wife had read him London's *Love of Life*; this story Lenin had liked very much.

Love of Life is a short piece of fiction in which the climax is a combat between a man and a wolf, both weak from starvation. The man wins, and survives to reach civilization. Here we have the Jack London who spent \$70,000 on a house in California that he called the Wolf house, and who maintained a Korean valet on his socialistic lecture tour.

Probably no American writer has had a richer experience on which to draw for adventure stories. The sea, the world of the hobo, Alaska, the South Sea Islands, the slums of London—all these Jack London knew personally, and he supplemented observation by wide reading. To these materials he brought a simple, forceful prose style and a point of view that attributed a certain philosophic significance to violent action. He began to write, moreover, in a time of revolution in the magazine field. Improvements in printing processes and in the manufacture of paper, among other factors, were resulting in the appearance of cheap, mass-circulation magazines. This new me-

dium could never get enough of the fiction London brought to it.

In certain respects London's fiction is very good. His ability to grip the imagination is remarkable, as any reader may find by taking up, for instance, his short story *To Build a Fire*, or his most famous novel, *The Call of the Wild*. The sensation of moving through a bleak northern land, or of toiling in the steamy interior of a laundry in California, is evoked with what one is willing to take on faith, moment by moment, as exactness. And in even the poorest of his pot-boilers there are an exuberance and a vitality that demand admiration. On the other hand, the reader of 1952 finds much of the "philosophy" in his fiction a melodramatic attitudinizing, and wonders that it was not humanized by his sympathy with the ideals of social reform.

Doubtless much of the significance of London's work lies in precisely this paradoxical coupling of the socialist and the superman, the reformer and the predator. London was himself aware of the dilemma, and twice—in *The Sea Wolf*, and *Martin Eden*—he made a serious effort to go on record, in fiction, as opposed to the "superman" concept to which his name was linked. To his genuine astonishment both novels were interpreted as a glorification of the superman. Forewarned, it is easy today for the reader to discern in these books the attack London claimed to be making; but the controlling spirit of both books belies his claim, as the public knew.

London's importance as a great popular writer during a period of critical transition in our national life indicates that his work will be repeatedly examined by scholars; that for many a year he will continue to be read for pleasure there can be no doubt. TxU is most fortunate in possessing a complete run of first editions of his works, with the single exception of *Revolution*, a collection of political essays and stories. It was as the gracious gift of Mr. and Mrs. William M. Morgan, of Galveston, that these books were acquired, in April

of 1952. And there is a story associated with the collection that deserves telling.

A dozen years ago there was a sailor named Harry Bennett who made Galveston his home, a man who could have been a master but who deliberately chose a subordinate place. A quiet bachelor, Mr. Bennett had a passion for book collecting, and in the course of years he had obtained numerous valuable items. One of these was a typescript of Hayes' *Island and City of Galveston*, which he gave to the Rosenberg Library. This typescript he had secured by exchanging for it sixteen London first editions. In 1942 Mr. Bennett went to sea with a merchant ship, and the ship did not return.

Mr. Morgan, Harry Bennett's friend, subsequently bought the sixteen London first editions that Bennett had once owned. These volumes, which Bennett had cherished partly because—he said—London knew what it was to be the underdog, will now stand in the Rare Books room, together with some first editions from Mr. Morgan's father's library and the remainder of the London first editions that Mr. and Mrs. Morgan later obtained.

Several of the volumes contain special mementoes of the author, such as signatures and pasted-in photographs. Included with the first editions are also the printed sheets of four magazine articles, corrected in London's own hand for the purpose of publication in book form (a purpose never fulfilled). In one of them at least five hundred words have been deleted and forty-six words on an extra sheet have been pinned to the article. London manuscripts are seldom obtainable. The bulk of the existing manuscripts are in the Huntington Library, purchased for \$40,000 in 1925, and there are only a few elsewhere.

TxU is most grateful to Mr. and Mrs. Morgan.

GORDON H. MILLS
ASSISTANT PROFESSOR OF ENGLISH

Prospects: The University of Texas Press

VARIETY has been the keynote of the new University of Texas Press list during its first two years, and its attainment will continue to be an important consideration in our selection of manuscripts.

The director and governing board of every new university press are faced with a series of difficult choices in regard to the type of program which they will attempt to develop. We of The University of Texas Press have gradually come to the conclusion that a well-balanced, varied list will best serve the needs of the University. We have attempted to achieve balance between regional and nonregional books, between books with wide and those with limited appeal, between books by members of our own faculty and those contributed from other sources.

The publication of good books which are primarily regional in their subject matter and appeal has long been considered an important function of American university presses. Such books are of particular value to a state university press because they generally increase prestige and support within the state. We expect to devote perhaps one third of our list to regional books, but we do not want to be typed primarily as regional publishers. The scholarly aspirations and achievements of the University are worldwide in their scope; our program must reflect them. Of our first fifteen titles, six may be classified as regional books, although the significance of all of them, we believe, far transcends the boundaries of the region, and their publication is fully justified from nonregional standpoints also.

Not only are we attempting to achieve a proper balance between regional books and nonregional products of scholarly research, but we are attempting to include as wide a variety of

fields as possible in our offerings. Among the first fifteen books to issue from the new Texas press, the following fields have been represented: American, Texas, and Latin American history; English literature; medical history; linguistics; botany; anthropology and archeology, and fine arts. In 1953 we will publish other titles in several of these fields and add to them books in biochemistry, philosophy, folklore, legal history, government, and the history of ideas.

We are also attempting to achieve something of a balance between books which can pay their own way and those which can't, realizing always that the primary function of a university press is to bring forth important contributions to knowledge which would not otherwise be published. Even the best-selling among our titles would not be particularly attractive to commercial publishers.

We have also achieved something of a balance between books by members of our own faculty and those submitted by outsiders. Of our first fifteen books, eight have been by members of The University of Texas faculty; of the seven contributed by "outsiders," three were written by men trained in our graduate school. Balance in this particular is, however, a secondary consideration, for our rule is to accept manuscripts on the basis of quality regardless of the source. We believe, incidentally, that it would be fatal for us to restrict our list to members of our own faculty.

Two books were published by The University of Texas Press in the 1950-51 fiscal year (the first appeared in April, 1951). Production was stepped up to eight books in 1951-52. Fourteen titles will be published in 1952-53. We will probably level off at about that figure for the next several years until we achieve a more stable basis of operation. Our financial resources will not permit a more rapid expansion. Texas needs a bigger program. Eventually we intend to provide it. In the meantime we ask for patience.

FRANK H. WARDLAW, DIRECTOR
THE UNIVERSITY OF TEXAS PRESS

New Acquisitions

THIS SECTION reviews from time to time the important gifts and purchases received in the Library for the period between issues of the CHRONICLE. It is a selective list, and is not always able to mention every item which may be worthy of attention, but it is intended that it shall always be representative of the more significant type of acquisitions.

TEXAS COLLECTION

There is perhaps no better known event in the history of the Republic of Texas than the Mier Expedition with its incidental drama of the "Black Bean" episode and the imprisonment of its personnel in the Castle of Perote. Responsibility for dispatching the expedition and responsibility for failure to secure a more prompt release of the prisoners became political issues of the period. For the times, a literature on the expedition developed quickly, three full-length books appearing in 1845. Thomas Jefferson Green, best known and most important of the writers about the men of Mier, escaped from Perote on July 2, 1843. Harper and Brothers of New York published his *Journal of the Texian Expedition against Mier: Subsequent Imprisonment of the Author; His Sufferings, and Final Escape from the Castle of Perote. With Reflections upon the Present Political and Probable Future Relations of Texas, Mexico, and the United States*. William Preston Stapp was released from Perote on May 16, 1844, as a result of intervention in his behalf by General Milton Stapp of Indiana and Waddy Thompson, the United States Minister in Mexico. A year later, in Philadelphia, G. B. Zieber and Company published *The Prisoners of Perote: Containing a Journal Kept by the Author, Who*

Was Captured by the Mexicans, at Mier, December 25, 1842, and Released from Perote, May 16, 1844, by William Preston Stapp.

Among the holdings of the Vandale Collection is a third primary account of the Mier Expedition. It was not published in a city or by a well-known firm. In fact the imprint indicates only DeSoto County, Mississippi, as the place of publication. Hernando is the county seat of DeSoto, but it may or may not be the location of the press of R. Morris and Company, who printed *A Narrative of the Capture and Subsequent Sufferings of the Mier Prisoners in Mexico. Captured in the Cause of Texas. December 26, 1842, by Thos. W. Bell, One of the Captives.*

The octavo volume has 108 pages. In the Vandale copy the original boards are covered with marbled paper and lined with orange colored paper; the morocco backstrip is gone and replaced by a cloth strip; and the leaves have been fastened together with black thread.

Aside from its rarity (only six copies are said to have been printed) and its value as primary source material, the *Narrative* is interesting for the biographical note on its author written in pencil on a blank sheet at the back of the book:

Mary Asletha Willis

The autograph . . . is the name of a young widow of a Mier prisoner (O. R. Willis).

Thos. W. Bell was waiting on him, and took his messages the night he died in the prison. When the prisoners got home Thos. Bell met, and married Mrs. Willis, who brought up a large family and died 1897 at Wrightsboro, Texas, aged 73 years.

Thos. Bell died in Dyer Co., Tenn., 1871. He was born in 1815.

The appendix to Green's *Journal* lists Bell as a native of North Carolina and a resident of Fayette County, Texas, when he joined the expedition against Mexico. Houston Wade, in his *Notes and Fragments of the Mier Expedition*, lists Bell as

a private in Company B and O. R. Willis, who died October 13, 1843, as a private in Company C. In September, 1850, Bell made affidavit that he was a member of Captain William M. Eastland's Company of Fayette County Volunteers.

In 1938 the University Library secured a typescript of a letter which Bell wrote from the Castle of Perote on March 3, 1844, to his father, William A. Bell of Trenton, Tennessee. The letter described "a kind of epidemic of Jail fever," of which twenty of their number had died, and reported a rumor that there was an order for their liberation. Released with the last contingent of the Mier Prisoners on September 16, 1844, Bell reached New Orleans on September 22. Certainly he must have taken the first boat up the Mississippi to the landing nearest Trenton, in Gibson County, Tennessee, and arrangements for publishing his narrative must have been made almost immediately. Just when he visited Mrs. Willis in Memphis to tell her of her husband's last hours is not certain, but he must have presented to her, in person, the copy of his book which is now in the University Library. By February 28, 1846, the acquaintance with Mary Willis, then aged about twenty-two, had ripened to the stage of addressing a letter to "My Dearest Mary" and closing it with quoted lines which he put as a question:

Dear Mary

Wilt thou embark with me
On the smooth surface of a summer sea
While the gentle zephyrs play with prosperous gale
And fortunes favor fills fills [*sic*] the swelling sails
Nor forsake the ship, to make the shore
When the winds whistle and the tempests roar.

The Vandale Collection has a photostatic copy of this letter. In it, Bell wrote: "My present residence is two miles from Eaton [also in Gibson County] where I have a flourishing school in progress." When the session was out in June he planned "to see my adored Mary and converse without re-

straint on the subject that interests my affections very nearly." His conversation was effective, and Bell and Mary McCable Willis were married in 1848. After Bell's death in 1871, his widow and children located near Gonzales, Texas, about four miles east of Wrightsboro.

A bibliographic note may not be the place for conjecture, but there is an interesting possibility as to why Bell was in Texas at the time of the Mier Expedition. The catalogue for the second term (1841) of Ruttersville College listed a Mr. Thomas Bell as tutor. The college was in Fayette County, where Thomas W. Bell resided. In the list of members and patrons of the college was the name of Joseph N. McDonald Thompson, who, like Bell, was from Tennessee. Thompson drew a black bean and was executed. A literary sleuth, with this evidence, should be able to prove that Thompson and Bell, both Tennesseans and both connected with Ruttersville, went together on the Mier Expedition. One met his fate at Salado; the other lived to tell the story in book form. To clinch the evidence, Bell, tutor or teacher, resumed his profession of teacher after his Mexican interlude. If Thomas Bell, tutor at Ruttersville, and Thomas W. Bell, author of *A Narrative of the Capture and Subsequent Sufferings of the Mier Prisoners in Mexico* were one and the same, then the *Narrative* must be the first book written by a member of a Texas college faculty.

GENERAL

I

Several newly-acquired works on costume and other aspects of the theater will help support research in theatrical history in addition to providing source material for current productions.

Le Costume des Tudors a Louis XIII (Paris, 1950), edited by James Laver, is an important addition to the bibliography of costume by virtue of the authority of its contributors and of the fresh and well-reproduced pictures which profusely

illustrate it. The essayists, all authorities in the field, are James Laver himself, André Blum, Graham Reynolds, Brian Reade, and Frithjof van Thimen. The studies cover English dress (in two chapters, 1485-1558 and 1558-1625), French (in two chapters, 1515-1590 and 1590-1643), Spanish from 1550-1660 and Dutch from 1600-1660. The chapters are arranged in chronological order, stressing the difference in the way various nations have interpreted the current mode. The illustrations are generally full-page and some are in color. Though for the most part they are reproductions of portraits, they include a representative number of woodcuts. Each picture is fully documented; each chapter has its own bibliography. This French-language book is almost identical with the volume *Costumes of the Western World* (New York, Harper, 1951) and can be used in the same way—as a reliable collection of sources for the study of costume in the Renaissance.

Carlos Fischer (in *Les Costumes de L'Opera*, Paris, 1931) has isolated one important aspect of costume history, that of theatrical costume, limiting his field still further to theatrical costume during the 17th, 18th, and 19th centuries in France. The term "opera" as applied to the 17th century theater includes ballet; and since even in the later centuries ballet was a part of opera, and since the ballet affords the greatest scope for a designer of theater costume, this book describes and reproduces many ballet costume designs.

The great name is that of Jean Bérain, *dessinateur de Cabinet du Roi*, the ornamentalist who became the costumer of those spectacles at the court of Versailles for which Molière wrote the texts and Lully the music. Since Bérain was a most prolific designer, quantities of whose sketches have been preserved in Paris and elsewhere, our author stresses his importance by devoting part of the first chapter and all of the second to him. Bérain's predecessors in the 17th century are adequately represented, however, and his heirs of the period Louis XV, Gillot, Boucher, Martin and Boquet, occupy two chapters; another is

given over to the later 18th century. It takes only a chapter to tell the story of "neo-Greek" in the theater, but five to encompass "Romantic." The rest of the tale—to the 'seventies—is soon told.

This is a standard work in a special field which does not have as large a bibliography as it deserves. Not only is M. Fischer's book a necessity for the student investigating the history of opera and ballet; it is also an important source of inspiration for the present-day designer of costumes for the theater.

Karl Drescher's *Das Nürnbergische Schonbarbuch* (Weimer, 1908), no. 327 of a limited edition, contains facsimiles of the illustrations in the Hamburg manuscript of the Nürnberg Shrove Tuesday street spectacle, organized by the butchers' guild of that city. The editorial essay on this important manifestation of folk theater, together with excerpts from the explanatory text of the MS., make up the printed matter. On seventy-eight pages there are pictures (some on a double page), lithographed and hand-colored copies of the original copperplate etchings. About eight of these show groups of merry-makers or else floats (among these the representation of the *Narrenschiff*, ship of fools), but the majority are single figures, always of the *Hauptmann* for that year, in his official (and highly theatrical) costume. The illustrations cover the period 1449–1539 and in the fantastic costume may be traced the developing modes of those Renaissance years—for instance in the shoes, the toes of which change from spiked to bulbous.

There are a number of these "schonbarbücher" in various European libraries, all recording one of the most important annual city-celebrations of the middle ages and early renaissance. Their illustrations are too seldom reproduced in histories of the theater or histories of costume, in both of which categories they belong. This excellent collection of reproductions is therefore of utmost value to the student of theater. To the major in the field of theater costume, these pictures are to

be recommended as a source of inspiration as well as a sound historical document of theatrical dress.

A two-volume history of the circus, *La Merveilleuse Histoire du Cirque* (Paris, 1942), by Henry Thétard, comprehends every imaginable phase of this manifestation of theater. The chapters of Vol. I have such titles as: 1. Ancient Times, Circus and Hippodrome; 2. Travelling Folk; 3. The English Circus, and so on through other countries, including America. The playing-places, whether hippodrome or tent, are discussed as well as the various types of entertainment offered. Circus Immortals—The Fratellini, Joey Grimaldi, P. T. Barnum—are named and their exploits described, as well as those of less-known but equally romantic characters. Volume II discloses in minute detail the complex elements of the enterprise called circus and the arduous training, the daring, the virtuosity that go into those exhibitions that leave their audiences gasping. Here are more names of the circus great. There is no page in the entire two volumes without its picture—more often two or three to a page: engravings, woodcuts, an occasional colored lithograph, but for the most part photographs of the performers.

Though added to the library as a necessary reference work for drama research, M. Thétard's book should be of interest to students of the social history of Europe and America as well as to anyone who has felt—and who has not?—the lure of the Big Top.

II

A second group of recent acquisitions have to do with other aspects of the arts.

Bossert's *Geschichte des Kunstgewerges aller Zeiten und Völker* is the only complete history of the minor arts of all the peoples from the Ice Age to the twentieth century. The work of Bossert consisted mainly of editing. Outside of four chapters, which were written by Bossert himself, all of the writing was done by various authors who were experts in particular phases

or periods of the minor arts. Altogether more than twenty well known archaeologists and art historians contributed to the work.

The first and second volumes, published in 1928 and 1929, contain the arts of prehistoric and primitive peoples, including the American Indians. The third and fourth volumes, both of which were published in 1930, contain the arts of eastern and northern Asia from ancient to modern times, and the arts of the Near East from the beginning of history to the Roman Empire, and Islamic art.

After 1930, difficulties arising from the depression made themselves felt. It became necessary to change the original plans concerning the amount of material to be included in the succeeding volumes. Moreover, there arose controversies among the authors, who became increasingly dissatisfied with the project. After considerable delay, the fifth volume, containing western medieval art until the Renaissance, was published in 1932.

The original plan to publish two more volumes containing western arts since the Renaissance was abandoned, partly because of economic and social instability, partly because the authors realized the difficulties of completing an adequate survey of contemporary developments. Therefore a sixth volume was prepared containing the arts of the Renaissance until the last century, with a very brief survey of the arts of the twentieth century. This last volume, the sixth, was not edited by Bossert, but by the publisher, who had become personally interested in seeing the work completed. Bossert left Germany for Turkey in 1934. The last volume was published in 1935.

An index of the total work, originally planned as part of a seventh volume, was supposed to be published eventually as a small separate volume. There is no information available as to whether the index was ever completed.

There is no doubt that the last two volumes are not as adequate as they might have been under more favorable circum-

stances. Nevertheless, the work as a whole is still of considerable importance as the only complete survey of the minor arts as well as a general collection of useful reference or source material. Besides that, it ought to be of interest to students in fields other than arts as well as to laymen. It contains, by the way, a large number of excellent illustrations.

Ernest Pfuhl's *Malerei und Zeichnung der Griechen* (3v. Munich, F. Bruckmann, 1923) is one of the fundamental reference works for Greek painting and design from archaic times through the Roman period. It covers the larger works of art, such as mosaics, reliefs, wall paintings; smaller works, notably vase paintings and designs on metal, wood, bone, alabaster, textiles, glass, illustrations in books. Each section of discussion is accompanied by extensive bibliographical data. The third volume consists of 361 plates, which contain 805 figures, illustrating every phase of the text. There are valuable indexes of names of artists, vase makers and others, geographic locations, subjects treated, influences and relations of the different schools, colors employed, types of vessels, types of composition, mythological characters, types of ornament, other technical details. These give a vast amount of information not available elsewhere.

Finally, Anton Kisa's work on ancient glass—*Das Glas im Altertume* (3v. Leipzig, Karl W. Hiersemann, 1908)—is one of the most authoritative in the field. It is richly illustrated with 395 text figures and 12 plates, some in color. The topics treated include chiefly the following: the origins of glass, glass production in ancient Egypt and the Orient, techniques of decoration, spread of the industry through the ancient world, uses of glass vessels according to types, finds of ancient glass, stamps and inscriptions on glass objects. There is a valuable section on painted and gilt glasses and an appendix on discoveries of glass in Scandinavia.

The much-advertised excavations under the Basilica of St. Peter, which were carried on for a decade from 1940 to 1949, have at last received a definitive treatment in two sumptuous folio volumes just issued by the Vatican. The work, entitled *Esplorazioni sotto la Confessione di San Pietro in Vaticano*, was prepared by four distinguished archæologists, B. M. Apollonj Ghetti, A. Ferrua, E. Josi, and E. Kirschbaum. The late Monsignor Ludovico Kaas, who directed the excavation, is the author of the Preface. Volume I (pp. xi, 277, with 171 figures in the text and 10 plates) offers the text, bibliography, a classified list of the numerous coins found on the site, detailed indexes, and a page of addenda et corrigenda. Volume II contains 109 magnificent plates. Our copy is No. 279 of 1500 numbered copies.

The excavations have revealed that the great Basilica of St. Peter stands on part of what was an extensive pagan sepulchral area, which occupied most of the Vatican zone. The pagan tombs, many of which were the handsomely decorated mausolea of wealthy Roman families, are described and illustrated with full detail. Most of these date from the middle of the second century A.D. and subsequently. The earliest Christian tombs in the area appear about the middle of the third century.

Special attention is paid to what is claimed to be the tomb of St. Peter. Evidence is presented that this tomb dates back to the first century and that it was an object of special veneration from early times, as is clear from the fact that it was surrounded by tombs of presumably distinguished Christians, while no tombs were allowed to invade the area in which it stood. A strong argument for its genuineness is its location in the midst of a pagan necropolis, whereas, if a site for the Apostle's tomb had been invented, it would most likely have been placed in a Christian cemetery among the tombs of other martyrs.

In the latter part of the second century a handsome, marble-veneered Memorial was built on the site, which was partially

walled in. It was in order to honor the tomb of the Apostle that Constantine built the original Basilica of St. Peter above the pagan cemetery on a site which, because of the irregularity of the terrain, would hardly have been regarded as suitable for such a purpose.

The development of the Basilica from the Constantinian structure to the vast modern building is traced in detail. It is noteworthy that the present High Altar is directly above the Tomb of the Apostle.

The authors have made it certain that the tomb in question was regarded as that of St. Peter long before the time of Constantine. While it can hardly be accepted as beyond any doubt that this tomb is actually that of the Apostle, an effective case is made out for its probability.

The two volumes are a magnificent specimen of book production. The numerous plans and diagrams are models of clarity and the plates are perfectly executed.

IV

The Library has recently acquired a complete file of *The Conservator*, a monthly journal edited by Horace Traubel from March, 1890, through June, 1919. It originated as a local venture of some members of a Philadelphian ethical society who had a conviction that "the different liberal societies" ought to have more intimate knowledge of the "social and spiritual life of each other," so that this knowledge might "lead to a recognition of those things held in common, those ethical verities, those humanitarian impulses, which defer to none but universal ends."

For the first four years of its existence *The Conservator* served as the repository for liberal but unsystematized expression of ideas and opinions in prose and verse, for a critical appraisal of various writers known and unknown, and for constant but fairly brief tributes to Whitman and for an advertisement of books by or about Whitman. It never lost com-

pletely its original character nor its intermittent reflection of socialistic propaganda, but after 1894, all interests were subordinated to establishing the literary reputation of Walt Whitman. Though it never boasted of a large circulation, it did enjoy a fairly wide one, as is evidenced by the fact that in 1904 an advertisement of a forthcoming limited facsimile edition of Whitman's own marked copy of the famous third edition of *Leaves of Grass* brought responses from practically all the larger universities in the country and from individuals scattered from Texas to British Columbia.

The editor, Horace Traubel, aspired undoubtedly in *The Conservator* to go down in literary history as a writer of original prose and verse. Today he is well known as the author of three priceless Boswellian biographical works on Whitman and as the leader of a small, but devoted, group of admirers who knew Whitman personally and worked untiringly for the poet's recognition, while *The Conservator* is not generally known and has been somewhat neglected even by diligent bibliographers of Whitman. Mr. Charles B. Willard in his recent book, *Whitman's American Fame*, gives an excellent history of *The Conservator* and calls attention both to its neglect and its importance, declaring that "without parallel is this maintenance of an official organ concentrated almost entirely to a literary reputation."

Aside from its biases, *The Conservator* contains scattered but interesting sidelights on various topics, such as the development of the public school system, the Baconian Controversy, or the early reception of certain literary personages, among them Ellen Glasgow, Frank Norris, Carl Sandburg, and Bernard Shaw. But its chief value lies in its contribution to Whitman scholarship. The thirty volumes that make up the file will add considerably to the growing resources for Whitman study at The University of Texas.

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